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The AMERICAN SOCIETY of ARCHITECTURAL HISTORIANS

founded 1940

Aims:

1. To provide a useful forum and to facilitate enjoyable contacts for all those whose special interest is the History of Architecture.
2. To foster an appreciation and understanding of the great buildings and architects of historic cultures.
3. To encourage research in architectural history, and to aid in disseminating the results of such research.
4. To promote the preservation of significant architectural monuments.

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Your president has appointed a Committee on Nominations, with Professor Henry Hope as Chairman, to report a slate of candidates for the coming year. Ballots will be distributed by mail during January, and perhaps results will be ready to report in the next JOURNAL. Accompanying the ballots, will be the first financial report and an up-to-date membership role. A handsome printed membership card has been prepared and will be issued to all members as 1943 dues are paid.

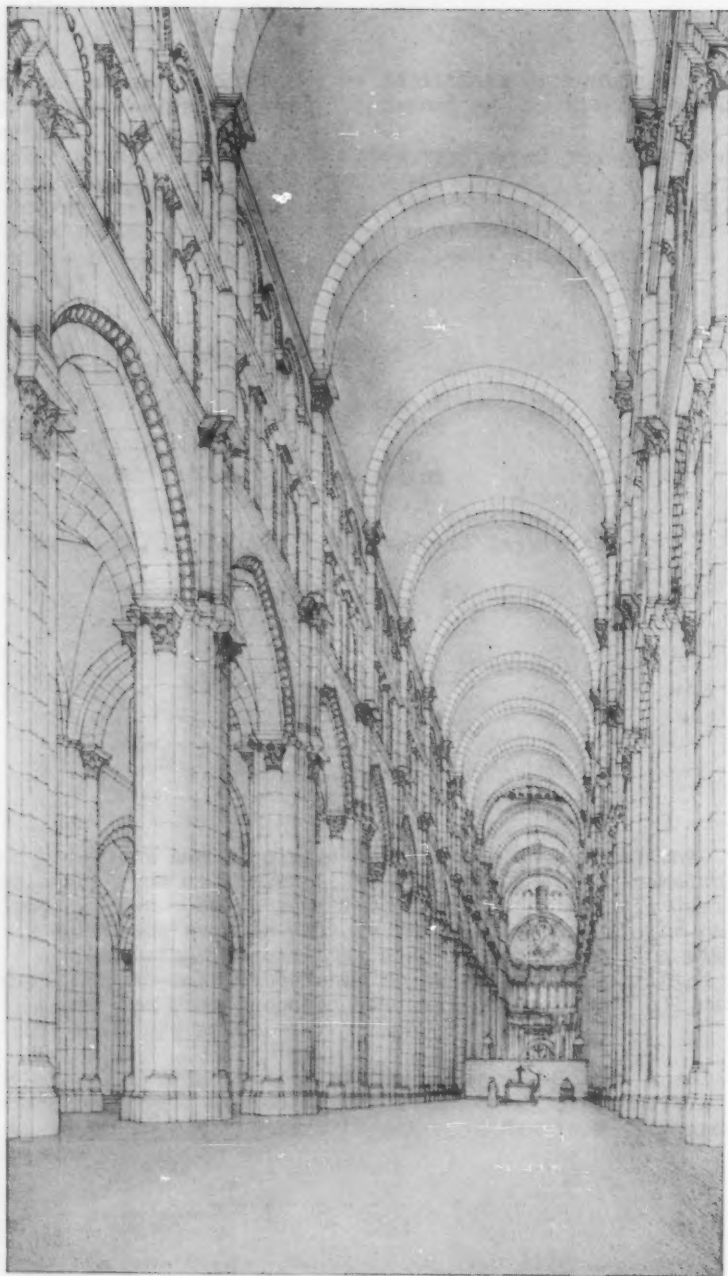
The permanent organization of the Cambridge-Boston local group suggests similar action in other centers. Steps have already been taken to call members together in New York City and in Washington.

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THE PLACE OF CLUNY IN ROMANESQUE
AND GOTHIC ARCHITECTURE

by Kenneth J. Conant

While the architectural historian easily recognizes a Romanesque building, he finds himself rather at a loss to give a definition which will adequately describe Romanesque style. "Roman architecture with a difference" is as accurate a short statement as I know, for it calls attention to the Roman basis and connections of the Romanesque and poses the question as to what the differences are.

In the case of military structures and those for ordinary use, including the domestic parts of the monasteries, these differences are often slight, and Romanesque works are little more than provincial Roman works coming after their time. But with the more important churches we observe a difference at once, and it is clear that the life, movement, and perfection of the Romanesque style came from architects faced with the problems of large and highly evolved churches, usually monastic.

The conservatism of the monks and the prestige of Roman architecture kept a Roman ideal before these men, but the life and growth of the monastic institute posed a problem unsolved in antiquity--namely, the fireproof construction of highly elaborated basilican plans. The

Dr. Conant, Professor of Architecture, Harvard University, is a distinguished authority in medieval architecture. His "Brief Commentary on Early Medieval Church Architecture, with especial reference to Lost Monuments," just issued by The Johns Hopkins Press, summarizes an imposing series of reconstruction studies, including Cluny, the Holy Sepulchre, and Hagia Sophia. From October through December, 1942, he has held an exchange professorship at the University of Mexico.

The Editor acknowledges with appreciation the gracious permission of the Medieval Academy to use new Cluny reconstruction drawings to illustrate Dr. Conant's essay.

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Late Roman church builders in the East went outside their Roman orbit for light domes of oriental origin as fireproof roofing. The domed units, once introduced in the fireproof basilica, were so excellent a structural element that they crowded out the basilica; the Byzantine church became a complex of domed units variously combined, and emphasized in varying ways.

In Western Christendom, where the invading barbarians brought about a precipitous decline in craftsmanship, craft skill had to be reacquired as the Middle Ages proceeded. The process was a slow one, and while it was going on the problem of building great churches became progressively more difficult, because of constantly increasing demands for capacity, spaciousness, safety from fire, handsomely composed interior space relationships, and boldly articulated exterior composition. The Romanesque area thus became a laboratory where the ideas of imperial Roman vaulting were pushed to their limit without a really successful achievement; and ideas from the Byzantine and Saracen lands were applied in the effort to make basically Roman schemes satisfactory in buildings far different from those for which Roman architecture was invented.

The regional Romanesque schools in general result from varying emphases on these elements, and a greater or lesser emphasis on the vigorous articulation and silhouette which was pleasing to Northern taste, in contrast to the heaviness of Roman buildings. The greatest and most fully typical Romanesque buildings are museums of Roman, Byzantine, and Saracen motives. The picturesque incidents evolved in early-medieval basilican plans call forth a picturesque variety in the supports and the vaulting.

Into this situation came the ribbed groin vault, one of the greatest of all architectural inventions; and the ribbed groin vault was found to be applicable everywhere in the simplest or most intri-



THE BUREAU OF THE ARMY, WASHINGTON, D. C. (SEE PAGE 100 FOR DETAILS)



THE BUREAU OF THE ARMY, WASHINGTON, D. C. (SEE PAGE 100 FOR DETAILS)

cate church plans. All parts of a highly characterized Gothic construction repeat this unit as a common factor, or, one might say, as a common denominator. This underlying unity undoubtedly counts for much in our judgment of Gothic designs, interior and exterior alike. The great engineers who invented the Gothic system got the best out of the Roman, the Byzantine, and the Saracen elements by creative combination, where the Romanesque builders had achieved, in general, only agglomeration of separable elements. Thus in a Romanesque design we are often conscious of inconsistent elements, or elements ill accommodated to one another, and unity, where it is achieved in an ambitious design, is an exceptional work of synthesis.

The general form, and even the typical proportions, of the great Gothic church were ultimately achieved in Romanesque design, notably at Cluny, just as the general form of the Byzantine church was presaged in early domed basilicas. New engineering in each case meant a wonderful liberation, and almost a transfiguration of the older effects of interior light and space. When we are carried away by the virtuosity of these performances, we ought to try, at least, to remember that Gothic bravura is only a final episode in medieval architecture, and that the sureness of the bravura itself results from the centuries of experience represented by the ensemble of early medieval architecture. We must not forget the earlier architects who dreamed and groped and experimented and, in the end, achieved an approximation to the ideal of the great Gothic church, as the magnificent interior of Cluny shows: the Gothic miracle becomes more explicable when we become aware of the greatest Romanesque accomplishment. And realizing that the Romanesque builder was working with disparate material, we appreciate more fully the difficulty and the achievement of such a noble synthesis as that at Cluny.

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ARCHITECTURAL EDUCATION
IN NINETEENTH CENTURY GERMANY

by Paul Zucker

The architect in nineteenth century Germany was a changeling whose four fathers--the builder, engineer, artist, and archeologist--denied responsibility, and only reluctantly admitted any relationship whatever. In contrast to his contemporaries in England and France, the German architect enjoyed neither a definite social position nor a specific function in public life.

To understand this situation, one has to go back to the end of the seventeenth century. Following the establishment of the French Academy in 1635 (1), Kurfürst Friedrich Wilhelm III set up the Academy of Berlin in 1696. For it, his ingenious minister, Danckelmann adopted ideas already developed in 1675 by Joachim von Sandrart (1606-1688) (2). One of the Academy's directors was the famous master of German Baroque, the architect Andreas Schlüter (1660-1714). Collegia on anatomy, geometry, perspective, civil architecture, and military architecture were soon established as a curriculum (3). In the seventeenth century, too, men like the Italian, Giovanni Lorenzo Bernini (1598-1680), the Frenchmen, Charles Lebrun (1619-1690) and Claude Perrault (1613-1688), and the Germans, Leonhard Christoph Sturm (1669-1719) and Paul Decker the Elder (1677-1713) combined architecture with engineering and theoretical research, and even with the figurative arts.

In the eighteenth century, this combination is no longer found. Methodical scientific research was organized even for the teaching of architecture. The general public's increasing interest in, and growing appreciation of, ancient forms forced the architect to become almost an archeologist; and, much influenced by the French Revolutionaries'

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- (1) For the development of modern Academies; Nikolaus Pevsner, Academies of Art, Past and Present, Cambridge, 1940
 - (2) Joachim von Sandrart, Teutsche Academie der Edlen Bau-, und Malerey-Künste, Nurnberg, 1675
 - (3) Hermann Grimm, Die Akademien der Künste und das Verhältnis der Künstler zum Staate, Berlin, 1859
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Dr. Paul Zucker has been, since 1938, Professor of History of Architecture and Art at Cooper Union, New York City. After obtaining his doctorate at Berlin, he taught from 1916 to 1935 at the Lessing Hochschule (architecture, city planning, and art history) in Berlin, and from 1930 was dean of its faculty. From 1927 to 1933, he also served as Assistant Professor at the Staatliche Hochschule für Bildende Kunst, Berlin. His numerous publications deal with history of architecture, city planning, art, and stagecraft. His most recent work, "American Bridges and Dams," is one of the Greystone Panorama Series which he edits.

spiritual veneration of antiquity, it finally engendered, at the end of the century, the classical revival. The first German "Klassizisten" in Dresden, Friedrich August Krubsacius (1719-1790) and Christian Traugott Weinlig (1739-1799), emphasized not so much specific Greek or Roman architectural forms as the "simplicity" of ancient buildings. A more powerfully creative artist, Carl Gotthold Langhans (1733-1808), architect of the Brandenburg Gate, followed the same direction in Berlin. With their interest in rules and laws, these men alone tried to influence the next generation through formal education.

The much more important Baroque masters of Southern Germany and Austria, together with the great Italian and French architects called to the palaces of princes and ecclesiastics, were satisfied to do their own practical work. Joseph Emanuel Fischer von Erlach, Lukas von Hildebrand, Jacob Prandauer, Johann Balthasar Neumann, Matthäus Daniel Pöppelmann, and the members of the family Dientzenhofer, to mention only a few from these three powerful generations, cared nothing for educating. Training their apprentices in their craft, they left the academies and all the other educational institutions to the rationalizing classicists.

The natural way to educate future architects in the pseudo-classical fashion was the Academy. There they were brought up with painters and sculptors who also worked with classical forms. Even after 1799 when the Department of Architecture was separated from the Academy at Berlin and set up as the "Bau-Akademie," the majority of architects still considered themselves as artists and continued to attend the Academy.

What were they taught there? The "classical revival" was the leading idea, which meant a rather arbitrary selection of individual ancient forms combined and applied in a manner also believed to be classical. It was really farther away from antiquity than anything done during the first revival, from Sebastiano Serlio (1475-1554) to Andrea Palladio (1508-1580). The reason, of course, was that the discrepancy between practical needs and architectural expression was much greater in the nineteenth century than it had been three hundred years before.

The more the inner urge for expression in classical form waned, the more the influence of the mere scholarly archeologist increased. Artists like David Friedrich Gilly (1771-1800), Friedrich Weinbrenner (1766-1826), and in his younger years even Karl Friedrich Schinkel (1781-1841) (4) still honestly believed in antiquity as the only way to achieve architectural simplicity and clarity. Their work realized and translated into visual forms the spiritual endeavors of the archeologist, Johann Joachim Winckelmann (1717-1768) (5) and the great German writers Johann Gottfried Lessing (6) and Johann Wolfgang Goethe (7).

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- (4) Alfred Freiherr von Wolzogen, Aus Schinkels Nachlass. Reisetagebücher, Briefe und Aphorismen, Berlin, 1862-1864; Hans Mackowsky, K.F. Schinkels Briefe, Tagebücher, Gedanken, Berlin, 1922
 - (5) Johann Joachim Winckelmann, Werke, edited by C. L. Fernow, Dresden, 1808-1834; Johann Joachim Winckelmann, Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauer-Kunst..., Friedrichstadt, 1755
 - (6) Gotthold Ephraim Lessing, Werke, Berlin, 1784-1809 (vol. 9, Laokoon)
 - (7) Joseph Bayer, Goethe, Schinkel und die Gotik, Jena, 1919

But only a few decades later Leo von Klenze (1784-1864) and Friedrich Gärtner (1792-1847), both of whom built great parts of Munich for Ludwig I. of Bavaria, and Friedrich August von Stüler (1800-1865) in Berlin thought not so much of the simple, lucid composition exemplified in antique models as of the individual "classical" forms themselves. They believed that these forms granted, quasi-automatically, "noblesse" of expression and beauty of appearance. Thus, they relied more and more on the help of scholarly archeologists (8) and on the stimulus found in the copper engravings and etchings by Piranesi, Stuart and Revett, and others: Thus they rebelled more and more against the educational methods of the Academies and against so-called Classical Academism.

This revolt was based on and connected with three spiritual movements which, though not simultaneous, nevertheless worked in the same direction: the rationalism of the late eighteenth century Enlightenment; the German "Sturm und Drang," a revolutionary individualistic movement; and an emerging nationalistic Romanticism which had its strongest expression in Romantic literature. These Romantic tendencies were felt in France, England, and to a certain degree also in Italy; but they were stronger in Germany. This country, with its much younger culture, reacted to these contradictory and confusing currents much more vigorously than those countries in which a gradual organic development and a firmly based tradition had already created a balanced cultural pattern. The philosophy formulated by Jean Jacques Rousseau in the early eighteenth century found its most impressive German expression fifty years later in the writings of Wilhelm Heinrich Wackenroder (9). It was he who stirred the revolt against any kind of Academism, entirely contradicting the classicistic movement.

This revolt was helped, furthermore, by the increasing importance of "civil architecture" caused by the Industrial Revolution and the development of the cities. Here, naturally, the discrepancy between Greek and Roman forms and the practical functions of buildings became even more obvious. Thus a tension arose between "official" and private architecture which continued throughout the whole century.

The first outgrowth of this tension as it affected the education of future architects was the preference for so-called "architectural workshops," already recommended by Karl Friedrich Schinkel. Sometimes these workshops (often called "Meisterklasse") were conducted within the private offices of leading architects, where students were considered more or less as apprentices. Sometimes, especially after 1820, they were connected with some of the newly founded "trade classes," what we would call "professional" schools, whose goal was not a general but a vocational education below the level of the universities and academies. They represented little more than a systematic introduction into certain kinds of craftsmanship. Later they were raised to a

(8) See, for instance, the then widely known textbooks by Ludwig Friedrich Catel (1776-1819) on different fields of architecture, published between 1810-1820.

(9) Wilhelm Heinrich Wackenroder, Herzensergiessungen eines kunstliebenden Klosterbruders, Berlin 1797

higher level by the foundation of the so-called "Technische Hochschulen." (10). It was here that those architects who wanted to enter the civil service of the several German States and later of the German Reich were educated. But since these "Technische Hochschulen" also had departments for engineers, and later for chemists, et cetera, they tended toward a technical, rather than an artistic, education.

This technical emphasis increased throughout the nineteenth century. The result was a peculiar mixture of a dry pseudo-classical academism combined with an even drier technical rationalism. Since the interest in classical forms was very superficial and artificial, it was natural that the change toward the medieval world and the imitation of Renaissance and Baroque forms in the last third of the century met no spiritual resistance. Thus Academy, workshop, and Technische Hochschule did their work independent of each other without much artistic impetus, and aimed quite obviously to educate useful civil servants and reliable technicians rather than real artists.

Besides this change in educational methods, an even more important change took place around 1830 in the realm of style. Prepared by Romanticism and Nationalism, helped by the revolt against Academism, the rediscovery of the Middle Ages and the adaptation of its forms were considered the redeeming stimuli for an authentic new architecture. Even the greatest master of the classical revival, Karl Friedrich Schinkel, suddenly created projects and buildings clothed in Gothic forms. If that could happen with the leading master, what kind of education could be given to an apprentice? The change in style which made style almost a "fashion" was reflected in the indistinctiveness of education. This indistinctiveness concerned not only the subject matter of learning, but even more the methods. In Berlin as early as 1825 Schinkel had built his Werder Church in Gothic forms, and in 1845 Stüler followed the same inspiration for his Matthaei Church. In Munich Gartner built his Gothic Ludwig Church in 1835, and two years later Klenze his Allerheiligen Hofkirche. All these applied their medieval forms very superficially and in no way compared with the contemporary English Gothic revival which was often based upon a thorough knowledge of real vaulted construction. In a certain sense, the Gothic tradition in England had never been entirely interrupted (11). Another very peculiar fact in the German Gothic revival should be emphasized: in parts of Germany, such as the south and the south-west where brick construction had never been common, these new pseudo-Gothic creations were now executed in that material. All in all, however, this first generation of Gothicists remained at heart classicistic.

The younger generation was learning a little more about the essentials of Gothic art and was trying hard to get a more thorough and intimate understanding of it. Men like Georg Gottlob Ungewitter

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- (10) Franz Schnable, Die Anfänge des Technischen Hochschulwesens,
1925
Karlsruhe; Martin Shaw Briggs, A Short History of the Building Crafts, Oxford, 1925
- (11) Sir Charles Locke Eastlake, A History of the Gothic Revival,
London, 1872;
Kenneth Clark, The Gothic Revival, London, 1928

(1800-1864) (12), Friedrich Adler (1827-1908) (13) and Carl Schäfer (1844-1908) (14), now applied to the Middle Ages methods of archeological research, originally developed for studying the ancient world. Their influence was based not only upon their teaching and theoretical writings, but also upon their executed works, mainly churches, public schools, and administrative buildings. They were also active in restoration. All these works were dry and homely, even in comparison with examples of the Gothic revival elsewhere. For example, they cannot be compared with the highly artistic endeavors carried out in France by Eugene Emmanuel Viollet-le-Duc (1814-1879) (15) who by his restoration of churches like Vezelay, St. Michel in Carcassonne, Notre Dame in Paris, set an example much admired by German architects and teachers.

It was not astonishing that the Catholic church should house its ancient ritual in medieval architecture; but there was no such logic or precedent for Gothic railway stations, academies, and theatres as were built by Heinrich Huebsch (1795-1863) of Karlsruhe. Protestantism with its emphasis upon the sermon used medieval forms more freely. In general, however, Protestants found the Renaissance church with its centralized layout better adapted to their needs, and thus the first Renaissance churches of the nineteenth century were designed for them.

The restoration of the great medieval cathedrals, such as Speyer, Ulm, and Regensburg, inspired whole groups of new buildings; but these original designs only resulted in feeble, small-scale imitations of the great medieval masterworks. The incongruity of applying Gothic forms to public schools, theatres, apartment houses, entrances to bridges, and even industrial plants is painfully obvious today. Thus the two most important restorations in the nineteenth century--the restoration of the Marienburg Schloss in East Prussia, and the Cologne cathedral which latter was considered a task for the whole German nation and in which 24,000,000 marks were invested--were likewise the most dangerous because of the prestige they gave to medieval revivalism.

Finally, however, Gothic Romanticism itself became academic. It gave way to Renaissance and Baroque forms. Thus originated a playful "eclecticism," and for it an education which enabled the architect to handle the forms of all past centuries with equal skill and with an equal lack of inner conviction. It must not be overlooked that the revival of the Renaissance forms under the guidance of Gottfried Semper

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- (12) Georg Gottlob Ungewitter, Lehrbuch der Gothischen Constructionen, 1859; Georg Gottlob Ungewitter, Gothisches Musterbuch, Leipzig, 1856
 - (13) Friedrich Adler, Mittelalterliche Backstein-Bauwerke des Preussischen Staates, Berlin, 1859-1898
 - (14) Carl Schäfer und Otto Stiehl, Die mustergültigen Kirchenbauten des deutschen Mittelalters in Deutschland, Berlin 1883
 - (15) Viollet-le-Duc influenced German architects chiefly through the following: Dictionnaire de l'architecture française du XI-XVI siècle, 1854-1868; Entretiens de l'architecture, 1863-1872; Histoire de l'habitation humaine, 1875; La décoration appliquée aux édifices, 1879.

(1803-1879) (16) occurred a very short time--only twenty years--after the Gothic revival. Semper's educational influence cannot be overestimated. He was professor at the Academy in Dresden and developed theories about architecture which even today influence German architects. He drew inspiration from the Italian Renaissance, sometimes even ancient Rome; but simultaneously it was he who first emphasized connection between the machine and its products, and who thought about the influence of material and technique upon final form. Long before the appearance of "Functionalism," he recognized some of its principles.

Semper's most prominent followers in Germany were Martin Gropius (1824-1880) (Concerthaus in Leipzig and Museum of Applied Arts, Berlin), and Richard Lucae (1829-1877), (Opera House, Frankfurt-on-Main, and Technological Institute, Berlin). His greatest influence, however, radiated through Josef Durm (1837-1919) (17) who, besides building the Festhalle and several palaces at Karlsruhe, also taught in its Technische Hochschule.

Even though we lack enthusiasm for the Renaissance forms this generation used, we must admit that their architecture surpasses the work of their medieval contemporaries in the essentials of scale, proportion, layout, sequence of rooms, et cetera. That does not mean that we today prefer the forms of either period to the forms of the other. Both as used in the nineteenth century are artificial and arbitrarily eclectic. But it does seem that Renaissance forms gave a far greater opportunity than medieval to follow the functional needs of a building. Although still bound to an archeological point of view, it was these essentials which they taught their students.

Sometimes it is astonishing to find designers who move continuously from one orbit of forms to another. For example, one of the busiest and most highly esteemed architects of the day, Georg Joseph Ritter von Hauberisser (1841-1922) built the City Hall in Munich in entirely Gothic forms while he was doing almost simultaneously his equally important City Hall in Wiesbaden in pure Renaissance.

Relative progress expressed itself most clearly in works by the leading masters of the last thirty years of the nineteenth century: Friedrich Thiersch (1852-1921), architect of the Renaissance-Baroque Supreme Court in Munich; Paul Wallot (1841-1912) (18), architect of the Ständehaus in Dresden, and the magnificent Reichstag in Berlin; and finally Ludwig Hoffmann (1852-1932), architect of the City Hall and many public buildings in Berlin, and the Supreme Court in Leipzig. By far the greatest of this generation was Alfred Messel (1853-1909), with his Landesmuseum in Darmstadt, the Neue Museum, numerous private houses, and, especially, the famous Wertheim department store, in Berlin.

The work of these four leading architects of the last generation of the nineteenth century shows the finest understanding for buildings!

(16) Gottfried Semper, Wissenschaft, Industrie und Kunst, Braunschweig, 1852; Der Stil in den technischen und tektonischen Künsten, München, 1861-63; Keramik, Tektonik, Stereotomie, Metallotechnik für sich betrachtet und in Beziehung zur Baukunst, München, 1879.

(17) Josef Durm, Lehrbuch der Baukunst, 1880

(18) Hans Mackowsky, Paul Wallot und seine Schüler, Berlin, 1922

functional requirements as well as a highly sensitive feeling for their respective structural systems and materials. It is characteristic of the German Government's official building administration, committed as it was to archeological styles, that all these architects, except Thiersch, never had an opportunity to teach at official "Technische Hochschulen." The fact that they did not hide their constructions behind "true" Renaissance facades, but rather decorated their honestly developed structures with freely varied Renaissance forms was enough to stamp them as revolutionary radicals.

Thus we cross the threshold of the twentieth century. Its new architectural development originated neither with the teachers in the Art Academies, nor in the single workshops, and least of all with the Technische Hochschulen which educated ninety per cent of German architects. It came from quite other sources and developed very gradually during the 1890's. Once again engineering and architecture tried to cooperate; their thesis was that the building form should become the crystallization of present life. Till then the Industrial Revolution had had no influence on the works of German architects, except upon some peculiarly modern works like Karl Friedrich Schinkel's Military Prison and Bau-Akademie in Berlin, and the Wertheim department store and some other buildings by Alfred Messel. The influences that induced this turning point in German architectural development stemmed from John Ruskin, William Morris, Walter Crane in England, from Henri Van de Velde (19) in Belgium, from Hendrik Petrus Berlage (20) in the Netherlands, from Otto Wagner (21) in Austria and finally from Louis Sullivan (22) and Frank Lloyd Wright (23) in America.

Differing and chaotic as these influences may have been, together they finally breached the wall of formalistic officialdom that administered the Technische Hochschulen.

In 1897 Carl Ernst Osthaus called Henry Van de Velde to build his Folkwang Museum at Hagen. In the same year the Art Exhibition in Dresden gave the new generation their first opportunity to show what they believed was architecture. None of them had studied architecture at any Technische Hochschule or Academy. All were originally painters: Otto Eckmann, Bernard Pankok, Richard Riemerschmid, August Endell, Hermann Obrist. But, although they recognized the new spirit, only August Endell succeeded in creating real architecture. The others remained in the realm of applied arts, only glancing at the Promised Land.

From Austria came Josef Maria Olbrich (1867-1908) (24) and it was for him that the Grand Duke Ernst Ludwig von Hessen created the

- (19) Karl Ernst Osthaus, Van de Velde, Leben und Schaffen des Künstlers, Hagen, 1920; Fritz Schmalenbach, Der Jugendstil, Würzburg, 1935
- (20) Hendrik Petrus Berlage, Gedanken über Stil in der Baukunst, Leipzig, 1905
- (21) Joseph August Lux, Otto Wagner, München, 1914
- (22) Hugh Morrison, Louis Sullivan, Prophet of Modern Architecture, New York, 1935
- (23) Frank Lloyd Wright, An Autobiography, N.Y., 1932; On Architecture; Selected Writings 1894-1940, New York, 1941
- (24) Joseph August Lux, Joseph M. Olbrich, Berlin, 1919

"Künstler Kolonie" in Darmstadt. It was there that Olbrich, Peter Behrens (born 1868) (25), and Albinmüller began in 1899 to erect those houses which in their mixture of functional clarity and fresh ornamentation laid the basis of the modern development in Germany. To us of the younger generation, these buildings look almost as absurd as the eclecticist medieval or Renaissance buildings of the middle of the nineteenth century. But, however arbitrary their style seems to be, they nevertheless created, by their complete abstinence from eclecticist borrowing, the first stepping stone toward our goals.

In the next thirty years, only one man of this generation, Peter Behrens, succeeded in becoming a really great architect. Later on this movement amalgamated with the Austrian movement which was based on the works of Otto Wagner, Josef Hoffmann and Koloman Moser from Vienna. Educationally the greatest influence of the Viennese group was Adolf Loos (1870-1958) (26) -- but his story carries us into the twentieth century.

To study architectural education in Germany during the nineteenth century means simultaneously to survey the buildings executed at that time. Cause and effect are inseparably interwoven. The eclecticism which borrowed the elements of its architecture arbitrarily from earlier periods could develop so expansively only because the "rational" education of the Technische Hochschule relentlessly cut off a development which could have continued, in an organic manner, the modest and tasteful classical revival of the first two decades of the century. The administrative spirit of these institutions, organized mainly to educate civil service officials, was based on the teaching of construction and technique. "Art" was considered with a certain suspicion and bad conscience as something superfluous which could be added or ignored at will; and the forms of this "art" were to be selected arbitrarily from earlier periods. On the other hand, the academies tried to fight against the increasing rationalism and believed that the "legitimate" and generally acknowledged art forms of the past were the best means of defense. From the death of Academic Classicism, the last organic style, it took a whole century to rediscover the principle that architectural form is an organic result of shaping functional needs into an expression of its own time by exploiting technical possibilities and not by adding a veneer of ornament.

(25) Fritz Hooper, Peter Behrens, München, 1913

(26) Franz Gluck, Adolf Loos, Paris, 1931; Heinrich Kulka, Adolf Loos, Das Werk des Architekten, Vienna, 1931

MAYBE IT SERVES US RIGHT

In a moment of editorial expansiveness, we included in our last Current Bibliography for the delectation of ourselves and our readers a trivial item, "An Unsuspected Source of Architectural History" and marked it "humorous." It was somewhat disconcerting, to say the least, to find our admirably serious minded contemporary, Pencil Points, citing us for perpetrating "an unconscious bit of academic humor." Hereafter, we are considering underscoring all our conscious jokes (joke).

THE BROWN DECADES REVISITED

by Robert L. Anderson

"Each age tries to form its own conception of the past."
Frederick Jackson Turner: The Significance of History.

One of the problems with which a dynamic civilization must grapple is that of the constant criticism and reinterpretation of its past. As Turner pointed out, "each age writes the history of the past anew with reference to the conditions uppermost in its own time." When the conditions of any civilization do not shift from generation to generation, when succeeding generations accept without question the interpretations and criticisms of their predecessors, it is a reasonably sure sign that in some measure its dynamic force has failed to recharge itself. If such failure to recharge should persist through successive generations civilizations become static, moribund, and the inevitable prey of more dynamic peoples and nations.

This problem of constant criticism and reinterpretation of the past is particularly important for Americans. Measured against most of the inhabitants of earth, we are a very young nation living in the midst of an old and, it almost seems, a worn-out world. Like all young peoples, we are under the desperate necessity of trying to understand ourselves so that we may make our eventual "passage to maturity."

During the last half century the problem has become more and more acute. In the beginning there had hardly been time for self-criticism. There had been too much to do. A continent had to be conquered, a wilderness settled. Physically, the country had to grow up. With the turn of the century, however, we had passed the peak of our continental growth. With the closing of the frontier and the exhaustion of "free land," the country turned in upon itself. Thereafter began the search for a "usable past," a search for an understanding of ourselves: of what we had been, of what we were, of what we might hope to become. Previously, we had accepted our past as we had largely accepted our future, - without question. Since the turn of the century, we have constantly interpreted and reinterpreted our past, seeking always to understand ourselves.

That we should do this is a healthy sign. That we should continue to do this is, today, not only a sign of health, but a desperate necessity. For there is good reason to believe that we must achieve a new interpretation of our past if we, as a nation, are to survive.

Mr. Anderson is Professor of Architecture at Clemson College, Clemson, S. C. His undergraduate work at Princeton in American economic and cultural history and his professional training at Columbia University have evoked a long and stimulating series of studies in the critical interpretation of American architecture of the later nineteenth century.

There are two imperative reasons for this. First, the critical interpretations on which we have run for the last twenty years have exhausted themselves. By and large, such critical interpretations were largely a debunking process. From the early nineteen-twenties on, we subjected ourselves to the most caustic criticism possible. We debunked anything and everything from the Founding Fathers on down. In the best of circumstances there must be a limit to such indiscriminate debunking. For sooner or later the impetus expends its vitality and must be discarded. That time has come. The debunking has long since become flatulent and diseased. The time has come to debunk the debunkers.

Second, we have suddenly become aware that there is a very definite limit to the amount of debunking that any nation can stand and still survive as a dynamic nation. In architecture in particular, the interpretations of the last two decades have been primarily debunking interpretations. Unquestionably, there had been, in the immediate American architectural past, "a smug acceptance of standards handed down from Olympus." Unquestionably, a large amount of debunking was necessary. Yet it is also true, in fact and in effect, that much of the debunking degenerated to contemptuous sneering, even to blasphemy, with respect to what had once been a great, a truly dignified, and an honorable American architectural achievement.

The process had operated outside architecture as well. In fact, so well had the process operated with respect to the country at large that in his Annual Report for 1939-40 the President of Harvard University issued warning that "No nation was ever united by blasphemy or sneers." The President of Princeton University, in an address at the Opening Exercises, September, 1940, issued a call for "a self-respecting nationalism...conscious of its American individuality," a call to scholarship and education for a "new evaluation of our national tradition, as something worthy to be reclaimed." These were not mere routine calls for unity and the creation of a national tradition in the face of the most desperate national emergency we have ever known. They were calls made desperately urgent primarily by the destructive criticisms, interpretations, and philosophies, which, during the last twenty years, had descended on us like vultures after the Black Death. If we ever needed a new criticism and a new interpretation of our American past, we need it now.

Necessity for Reinterpretation

Of the Brown Decades, 1876-1900.

With respect to our American tradition in architecture, we need, as we need with respect to our American tradition as a whole, a new interpretation of our entire development. Yet it is perhaps even more imperative that we first achieve a new interpretation of but one special part of our development: the architectural development that occurred between the years 1876-1900.

There are many reasons for this. In the first place, it was not until after the Civil War that the riotous expansion of the nation took place; that the framework of modern civilization was bolted and riveted into shape. If it be true, as Turner pointed out, that "the goal of the antiquarian is the dead past; the goal of the historian the living present," then it is largely true that new architectural interpretations will need to concentrate primarily on the post-Civil War period. For it is primarily in that period that the living present first came to life.

In the second place, it is only in that period that the American architectural profession became a self-conscious and organized group of men formulating programs, initiating reforms, consciously and deliberately setting up standards for the practice of the profession of architecture. This same period saw the appearance of the first schools for the instruction of the future members of the profession, as it saw the appearance of the first professional journal of architecture. These things being so, there can be no question that this period, 1876-1900, requires careful interpretation if we are to understand the American architectural tradition in the active, professional, rather than in the purely historical, semi-antiquarian sense.

In the third place, there can be no "new evaluation of our national tradition as something worthy to be reclaimed" without a new interpretation of the period, 1876-1890. For it has been the aims, ambitions, ideals, achievements first formulated by the American architectural profession in those years, brought to fruition toward the closing and succeeding years, that have been the most viciously debunked. There can be no new evaluation, no new interpretation profitable to the nation at large until that debunking has been rectified.

As late as 1925, the profession and the nation had preserved a remembrance of all the difficulties and problems faced by the American architectural profession in its infancy. There was still preserved a knowledge of the steps and stages of the profession's progress through these years, a realization of the distances travelled, a proud consciousness of work well done. The American architectural profession had a tradition of which they were justly proud, of which the nation was justly proud as well. But after 1925, all this was scrapped and thrown away. The sense of pride was succeeded by a sense of shame and humiliation. Where the American architectural tradition had once been held in honor, it was now held in dishonor. Within five years, with respect to architecture at least, we lost our national self-respect.

Perhaps nowhere else can this terrific loss of national self-respect be seen better than in regard to the Gothic buildings which were still being built in the early nineteen-thirties. In this country, the Gothic tradition has had a long and an honorable history, dating back to the first part of the nineteenth century and to the work of Richard Upjohn. With the vulgarization of taste around the middle of the century, the Gothic tradition became degraded and silly-minded. Shortly thereafter, however, the architectural magazines began to carry the travel sketches of European and American architects, notably the long series of sketches of Medieval churches by R. W. Gibson in the American Architect and Building News during 1883 and 1884. In these sketches Gothic structure, stereotomy, and mass surfaces supplanted the calligraphic lines and lace-paper details of the earlier sketches of the Englishmen, Nesfield and Shaw.

Thereafter, American architects gradually hewed their way to a thorough understanding of real Gothic structure and detail. The Victorian Gothic of Waro & Van Brunt was succeeded by the authentic Gothic of Goodhue, of Cram, of Klauder, and of a host of others. During the first quarter of the twentieth century, college campuses acquired a new loveliness and a new dignity as the architectural achievements of our educated medievalists supplanted the aberrations of our illiterate Victorian Gothicists. By 1925, some of the campuses were so beautiful that only poetry can convey what they represented to the

young men who suddenly swarmed into our institutions of learning after the World War in what has been the greatest experiment in mass education the world has ever known.

Listen to the lines of "Morning," from a longer poem entitled "Princeton Fall" published in 1925.

"The tranquil buildings see
The little world awake and pass
Beneath them, hear the laughter
And know the footfalls, feel the touch of life, and after,-
Know the reason why
Their Gothic arches supplicate the sky."

It was the Gothic buildings (apostrophized again and again as "O Buildings" which led to the conclusion:

"O Princeton,

I dedicate to thee, beneath thy stars,
With thy wind in my hair, ... my dreams."

Nor was it only the poetically articulate young men who felt that way about the Gothic buildings and the Gothic tradition of the American architectural profession. It was the entire student body of Princeton, as it was of the student bodies of all the universities and colleges whose buildings were Gothic. It operated not only for the poetically articulate, but for the prosaically inarticulate as well; for the incipient bond-salesman, realtor, industrialist, lawyer, politician, and wholesale groceryman. The poetically articulate merely expressed what the others felt. The Gothic buildings, for the young men, still symbolized in 1925 the very essence of the inspirations and the aspirations given and received at a great American university.

Today the young men despise all this, officially at least. They despise their legacy of Gothic buildings; despise their architectural inheritance. The cry of "Shame! Forgery! Dishonor!" was raised in the late 'twenties and early 'thirties. Prayers, even, were offered; "and preserve us, dear God, from the Gothick Universitie." At Yale the new library brought charges that Yale had "played traitor to Art." At Princeton the architectural students walk across the campus and are made miserable by their architectural surroundings. Five years was all it took to throw away our inherited tradition and our architectural self-respect.

But the men of 1925 were right. For in honoring the Gothic buildings, they were aware of a national dream and a national achievement. They were part of a "sense of continuity between men of succeeding generations" to turn a quotation from Lewis Mumford back upon him. True, the buildings were not as logical or as functional as the times demanded. True, they were eclectic in a very deep sense. Yet at the same time they were truly original in a very deep sense. It was the first time American architects had achieved in their own land what other peoples already possessed in their land: very beautiful Gothic buildings springing from green grass and shadowed by greener trees. Those buildings represented a very great national impulse, national in scale and achievement, which is of the very stuff of national and racial greatness. They were, of course, a reflection of a foreign culture and achievement;

but they were, in real fact, a purely native, a purely American achievement. We must recover our lost sense of pride in that achievement. We need to remember with pride the men, the steps, the stages by which we acquired mastery of one of the great building forms of all history.

Inevitability of the Attack

Upon Tradition.

While it is regrettable that there should have occurred that loss of respect for our national tradition, it was completely inevitable. By 1925 the cake of convention had frozen too hard, our architectural impulse had become static. Further, after the conclusion of the first World War, we were suddenly struck by the full impact of new ideas and new programs: political, social, technical. In addition, it was not until almost 1930 that the American architectural profession encountered the impact of the new architectural style, the first genuine and authentic new style in some five hundred years.

Looking back over the last decade, one wonders whether that new style was as revolutionary as we thought it was in 1930. One wonders whether the impact which hit us then was the impact of an authentic new style, or whether it was the impact of a spectacular, but transitory, phase of a style which was much older and much more familiar to us than we then thought. Certainly, looking backward over the space of a decade, it almost seems that the impact which so jarred our architectural consciousness was not the impact of a new style, but rather the impact of architectural forms characteristic of, and restricted to, a special time, place, and ideology: continental Europe between the years 1920-1930. Certainly, the trend of contemporary design seems to argue that this was indeed the case. Be that as it may, it cannot be denied that the impact of these forms shattered completely our pride in our inherited traditions.

It is useless here to argue in detail the inevitability of the attack upon our traditions, or to specify the complete reorientation demanded of us during the last decade and a half. The facts are too well known to all of us. For the purposes of this paper, it is important to point out not the inevitability of that attack, but rather to isolate one of the consequences of that attack: the creation of a new American mythology and tradition; the deification of that "triple-starred constellation" of the Brown Decades--Richardson, Sullivan, and Wright.

The Brown Decades and the

Mumfordian Mythology.

The new architectural style created a new American mythology because that style, being based on the new structural system of steel frame construction, had acquired much of its original impetus in America where this system had been developed in the construction of office buildings. There is no profit at this time in repeating the details of this American development, nor of its impact upon European architecture. Nor is there profit in recapitulating the details of the new American mythology which was thereby created. Popularized by

Lewis Mumford in a series of articles in Scribner's entitled "The Brown Decades" (1931), later republished in book form under the same title, the mythology and the thesis have become commonplace by now. Stated briefly, the thesis runs somewhat as follows: After the Civil War, taste was very bad. The forces of society were malignant and predatory. With respect to architecture, Academicism and Eclecticism were the despotic forces which defeated the few genuine creative artists this country managed to produce. Of these defeated artists, the architects--particularly Sullivan and Wright--were the fathers of modern architecture, Richardson being the grandfather.

Now, in this thesis there is much which is entirely true. America had been contemptuous of its creative geniuses, though it is equally true that most countries and most peoples are. Richardson, Sullivan, and Wright did produce some great architecture, and they were leaders in the new manner of building. There is, to be sure, specific evidence that neither Sullivan nor Wright were as much responsible for their leadership in the new manner of building as were the engineers or the business men of their day, evidence furnished by Mr. Mumford himself, though he has never seemed to care to investigate his heroes from this quarter. There is evidence, as well, that Richardson was not quite the complete force for good that he has been made out to be, though as yet no one has had the temerity to inspect that immortal as closely as all that.

But for the present these are irrelevant matters. These men were creative architects in their own right. They will remain as such, even though their luster may diminish somewhat in the future, even as that of Sullivan already has diminished. The essential point to be noted here is that the new American mythology turned its back on the national tradition and embraced the tradition of the individual creative artist. We have arrived at the thesis that a nation may be indicted at will; that the claims of the individual creative artist are paramount to those of the nation at large; that the individual creative artist should command; that the nation should follow.

For those of us who have accepted the Mumfordian mythology for its elements of unquestioned truth, such analysis may be a little hard to accept. On the surface at least, Mr. Mumford was plotting the origins of the new architectural style as it had actually developed. Being interested in such origin, we have not paused to consider either the essence of the mythology or its subsequent effect. The real essence of the Mumfordian mythology was a search for the isolated, individual, creative artist. The effect was the destruction of our national self-respect, except as it relates to the individual creative artist.

How much this preoccupation with the creative individual is of the essence of the Mumfordian mythology as promulgated in "The Brown Decades" can be understood in the light of an earlier article in Scribner's: "American Condescension and European Superiority" (May, 1930). Therein, Mr. Mumford records a composite European soliloquy on America which may be excerpted as follows:

"Your America is a great country; but unfortunately the land itself is entirely without individuality...except for Whistler and Sargent, whom we appreciate in Europe, you have never produced a great artist... in your country... all the things that Europe has valued, all the things

that have given us our individuality, our soul, have disappeared, or have never existed."

To such criticism Mr. Mumford replied in this rather elliptical manner:

"Real individuality may be helpfully abetted by self-consciousness... an Anderson, a Sundburg, a Frank Lloyd Wright may make manifest.... the source and flavor and creative possibilities of their regional life.

"Of this individuality we have had plenty in America... Our past still lies ahead of us; and the more we recover it, the more deeply conscious we will be of an individuality which does not rest solely upon our pre-eminence in financial organization and industrial activity. The existence of a painter like Ryder... the work of an Eakins ... the great architects... Richardson, Sullivan, (and Wright)"...

reinforce our faith that America has always valued those things which Europe has valued; reassure us that all those things which have given Europe its individuality, its soul, have likewise flourished in our American past.

It becomes quite clear, I think, what Mr. Mumford was up to. He was a critic searching for a "usable past." It is equally clear that he was concerned with a usable past that would measure up to European standards of a usable past, particularly with respect to such things as "individuality," "soul," "creative artist." It is clear that he believes that America has had plenty of such material in its past; that it is important that we discover it. The next step, of course, is to search for that usable past. This is exactly what he did in his subsequent articles entitled "The Brown Decades." The articles constitute a search for the American individuals who, as creative artists, could be presented to Europeans without blushing; the last vestige, shall we say, of our American inferiority complex.

It must, therefore, be said of the Mumfordian mythology that it was compounded primarily of two elements: specific praise for the individual creative artist on the one hand; implicit condemnation of the nation on the other. It must also be said that he was writing, not fact, but a very special and specific fact, for "The Brown Decades" was no more than a search for what was then considered important: the individual creative artist.

In passing, it should be said that in all this Mr. Mumford was very largely the creature of his specific time and circumstance. It was not so much that he was personally responsible for the new mythology as it was that he happened to write the popular version of the mythology then current in American literary and intellectual circles. It is possible here only to point out that this popular version of the new mythology came toward the close of the period in which America and the Americans had been castigated as a land of philistinism and as a race of Babbitts. It was unanimously agreed that we had been contemptuous of our creative individuals, more specifically of our creative artists. Therefore, as a nation, we were damned beyond hope of salvation. For the nation was nothing; the creative artist everything.

Today, the thesis seems completely incredible. But twenty years ago, it existed in all the glory and glamour of literary and intellectual conviction. Only because of this was Mr. Mumford able to promulgate the special and specific point of view, the special and specific facts incorporated in his essays on the Brown Decades.

Profit and Debit of the

New Mythology.

It is a question today whether such a special and specific point of view, whether such special and specific facts are usable. It is a question whether any "usable past" which deals primarily with individual creative effort, rather than with national creative effort, is usable except in the most transitory sense. Certainly a "usable past" in the individually creative sense is completely immature and trivial unless it be regulated by, and incorporated with, a usable past in the nationally creative sense.

On the profit side, the new mythology promulgated in "The Brown Decades" has much to commend it. We had reached a period in our development where it was imperative that we pause to consider the necessary place of creative art in general and of individual creative artists in particular in the scheme of any civilized society. It was imperative that we pause to consider that we had produced creative artists in our more recent past; imperative that we realize we owed some good measure of what we are to the creative efforts and achievements of such men.

With specific reference to architecture, it was highly profitable that we be made to remember those creative architects whom we had tended to forget or to ignore; Richardson, Sullivan, and Wright. It is probable that we need a more merciless evaluation of these men than we have yet had, before we achieve a just interpretation of their achievements measured against the achievements of the nation and the profession at large. Yet, when all is said and done, these men were, in their way, creative giants. We had forgotten that fact. It was good that we were made to remember.

There is no question that the deification of individual creative American artists acted as a dynamic and invigorating tonic for a nation and a civilization which had acquired a veneer of conventional materialism which the forces of a mechanized, stream-lined society were rapidly glazing and polishing to adamantine permanence. The discovery that America had produced creative individuals as simply and as naturally as other countries; the realization that there was "a continuous tradition actively passed on" from generation to generation; these things broke the crust that had begun to form about us as a nation and a race. Thereafter, those Americans who might desire to do so could develop themselves as creative individuals with full confidence that they were but the most recent link in an honorable chain stretching back into the American past. Americans became free to develop themselves as creative human beings. It is a freedom indispensable to any great civilization.

Actually, of course, Americans had become free to develop as creative human beings long before the new mythology was written. As a matter of fact, it was only because Americans had won such freedom for themselves that the new mythology could be written. From 1890, the face

of the continent was pock-marked with young Americans who suddenly insisted on creative freedom. Their names are legion, and there is no profit in attempting to list them here. Their biographies, particularly their autobiographies, rolled off the press in a continual stream all through the thirties. Some day the full history of that creative epidemic should be written, both for its own sake, and for the sake of a mature and comprehensive understanding of our national development. I have read most, if not all, of the biographies and autobiographies and found them fascinating reading. But I must also confess that there is such a thing as a surfeit of romantic and creative rebels, even when they are American rebels and creative artists. We live in sterner times. Some day that history of the American esthetic eruption must be written. But it must be written with a firm realization that romantic and creative rebels constitute but a small fraction of the development of a great nation.

Coming to the debit side, there is, unfortunately, much that must be said. First, it must be pointed out that the whole problem of the development of a national creative ability in this period was ignored in the interest of individual creative ability. Further, it must be pointed out that the creative individuals were approached in an atmosphere of acute semi-adolescent, semi-Carlylean Hero Worship. Consider Mumford's comments on Richardson:

"How did this change come about? In back of it stands the figure of a colossal man, Henry Hobson Richardson, an architect who almost single-handed created out of a confusion which was actually worse than a mere void the beginnings of a new architecture."

Consider his obeisance to Sullivan;

"Louis Sullivan. The name has become a symbol, and the symbol has been one to conjure with. I approach this man with reverence...."

Consider his conception of the illimitable possibilities open to just three men, provided they be of sufficiently heroic stature;

"Had Richardson lived, had Root lived another fifteen years, the results would probably have been different; one man can lead, two men of the same mind are an army, and three men directed toward a single objective could probably have conquered the dull and inert forces that stood in their way; at all events, they would have made a glorious fight."

Perhaps so. Particularly if the rest of the country had been willing to back them. But one gets tired of the Carlylean Hero. It is so much the product, not of a mature, but of an adolescent intelligence. It is nothing on which to found a national tradition.

In the second place, the new mythology ignored the fact that, for good or evil, America is the land of the average man, not of the great genius. It ignored, as well, the fact that contemporary history has been conceived primarily as the "history of masses of people." It is a curious fact that a man who has been as consistently interested in the problems of society as Mumford has been should have concentrated

on the development of individual creative ability rather than on the development of mass, or national, creative ability. One has a suspicion that perhaps Mumford never was as much interested in society--in the sense of masses of human beings--as one might at first suspect. One feels that Walter Lippmann was perhaps right when, in "The Good Society," he suggested that possibly Mr. Mumford "has considerable confidence in his ability to determine what is good for people, small respect for their varied tastes, and an implied willingness to make them like what they ought to like." Perhaps Mr. Mumford is not so much a sociologist as he is a moralist, like his predecessor, John Ruskin. In any case, his American esthetic mythology suffers from the fact that he exploited American individual creative ability at the expense of national creative ability. The result has been that, while today we know much about the development of a few isolated American architectural geniuses of the period 1876-1890, we know next to nothing of the development of the American architectural profession as a whole in the same period.

The third objection is that nowhere in the new mythology is there any realization of the problems and necessities of the American architectural profession as they existed in actual fact. It has been assumed that Richardson, single-handed, somehow managed to correct all the problems and difficulties of the period. It has likewise been assumed that Sullivan and Wright would have done as much, had contemporary society permitted them to do so.

Mumford reported that Richardson created the beginnings of the new architecture "out of a confusion which was actually worse than a mere void." He is certainly right about the confusion worse than a void. But what were the various steps, stages, and disciplines which brought order to that confusion, substance to that void? If, as Mumford said, "Order, fitness, comeliness, proportion were words that could no longer be applied" to American architecture, who supplied these things, and how were they supplied? If Richardson almost single-handed did all this, who were the other men who helped him do it? Was it only Root and Sullivan, or were there others? Mr. Mumford (which is to say contemporary criticism) failed even to raise such questions, let alone answer them. It would have destroyed the Carlylean-Hero fixation.

The truth is, of course, that the achievements of great geniuses, like those of great men in all fields, are founded upon the multiple minor achievements of the mass of lesser men. Great men do not create out of a void. They merely fuse and synthesize the product of the labor of their fellow men. If they be geniuses, they are the geniuses of the finishing room, the masters of the final stage of a vast and complicated production-assembly line. Without the geniuses of the finishing room, there would be no superior or superlative product. Without the production assembly line, there would be no product. It was MacArthur who said that the trajectory of a shell in modern war started not at the muzzle of a gun, but at first handling of the raw material required for its manufacture.

We have become thoroughly familiar with some of the presumed finishing-room geniuses of our architectural product. We know their problems; we know the steps, the stages, and the disciplines they employed. We know practically nothing of the steps, stages, and disciplines of the production-assembly line set up by the American architectural profession as a whole then they first began to tool-up between 1876 and 1890.

Grant that the great men gave us the superlative product. Who were the assembly line men who made possible the product? Who solved this kind in the production line; who solved that kink further up the line? Who speeded up the process over there? What were the architectural kinks of that early production line, the production line that was not even a void when the architectural profession first got going in this country? Who solved them? How and when were they solved?

For instance, if American architects have today acquired a sense of proportion which they once did not have, how did they acquire it? Who were the men who contributed to its acquisition? In 1876 there was hardly a decent draftsman in the country. It was one of the most acute shortages Richardson had to contend with. By 1900, Wright, a young man, was a superlative draftsman. How did the change come about?

To answer that Sullivan taught him is infantile. For by 1900, there were hundreds of fine draftsmen; dozens who were very fine. In 1876, there could not have been a half-dozen respectable renderers. By 1890, there were hundreds of competent ones; dozens who were very competent.

Today, of course, we sneer at renderers and presentation drawings. But men build as they draw. The flimsy junkiness of American building of 1876 derives immediately from the horrible squiggles and chicken-scratches of the American perspective presentation drawings. When American architects built brick walls with raked hair-line joints of black mortar, they built them that way because their perspectives were constructed solely of lines rigidly ruled with a drawing pen. The walls have no sense of mass because they were conceived with no sense of mass. Walls weren't drawn on paper; only the brick joints were drawn. When, after the space of ten years, architects had mastered pen and ink rendering; after they had mastered a sense of wall as mass, on paper; after this, they built walls with wider joints, of lighter, unraked mortar; they built walls as mass. How did this come about? Who set the pace? Who followed after? Part of the answer is Richardson, of course. But a large part of the answer is the whole American architectural profession.

Again, how was it that American architects sloughed off the exorbitating detail of the Victorian Gothic and of the other styles, half-styles, and mongrel styles? By 1900, many American houses were being built with the same unaffected simplicity they had possessed a hundred years before, and which they possess in even greater degree today. How did that come about? The answer is Richardson in part, of course. But in even greater part, the answer is William Ralph Emerson and a group of New England architects who modified and simplified an imported European style: the Queen Anne of Norman Shaw. They modified and simplified it as rapidly as contemporary American architects have modified the simplified the most recent European importation: the International style of 1920-1930.

In 1876, American houses jutted out and in, at every conceivable angle, in every conceivable direction. Yet by the mid-eighties, thirty years before the long-low-lying houses of Wright began to be built, houses equally long, equally low-lying were beginning to be a commonplace in the pages of the American Architect and Building News. Who designed those houses? Who provided the product out of which Wright was enabled to produce his superlative product? How did the process start?

In 1876, American houses were capped with jagged "mountain peak" roofs. By the mid-eighties, thirty years before Wright built, those jagged roofs had flattened out to a single enveloping ridge. How did that happen? Who is responsible for its happening? Porches launched out from the long, narrow ends of houses were prevalent long before Wright. Who conceived them? Who built them?

In 1876, houses were swaddled with vast enveloping porches as continuously circumferential as the plate glass fenestration of Neutra. By the mid-eighties, American houses were dedicated to inside-outside living space by the substitution of a system of covered and uncovered porches, or "piazzas" as they were called. Who conceived that light-admitting system of covered and uncovered piazzas? Who built them? Those porches tied the building mass together at its base, yet threw it open to the surrounding terrain in a manner for which Mr. Wright is given sole credit. Who conceived that manner of integrating building mass with terrain? Who built in such manner? There were houses built along the New England coast whose dormered gambrel roofs and cantilevered porches rise crag-wise above the New England rocks as naturally as Wright's "Falling Water" rises above the rocks at Bear Run. The date is the mid-eighties. Who built those houses?

American planning has always been open and spacious. But the Victorian period had congested planning into a multiplicity of tight compartments all unrelated. Yet by the mid-eighties, thirty years before Wright, American house planning had once more become open and spacious. By comparison, Wright's planning, interior planning at least, seems constructed and congested. Who conceived those spacious, open plans? Who built them?

These are the questions which demand an answer. They could be multiplied indefinitely. For the present, there is profit only in calling attention to the type of questions which can, which must, be answered.

In general, the answer will be the same in all cases. It lies not with the isolated, individual, creative men of genius as our modern mythology has taught us to believe. On the contrary, the answer lies with the American architectural profession as a whole. We have come a long way since the days when the American profession first organized for the purpose of ensuring a literate and, eventually, a great architecture. We have cause to be proud of every step of that distance. We have, unfortunately, been made to feel that we had cause to be proud, not of the profession and of the national effort as a whole, but only of the very gifted few.

If we are to have a new interpretation, a new evaluation of our national tradition as something worthy to be reclaimed, we shall have to rediscover the history, not of our architectural geniuses, but of the rank and file of the American architectural profession. Where did we come from? Where have we gone? How did we get there? Who helped us get there? Above all, how many turned the wheels on the way. The time, the necessity, to revisit the Brown Decades has come.

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LATROBE VS. STRICKLAND

by Agnes Addison

That William Strickland was the architect in charge of the construction of the Second Bank of the United States in Philadelphia is a known and accepted fact. Inscriptions cut on the inner plinths of the porticos state it; the building accounts in the H.S.P. (Historical Society of Pennsylvania), and the Strickland papers in the Tennessee State Library confirm it. The question is whether Strickland or Latrobe was responsible for the original design. This question was raised by Fiske Kimball in an article, "The Bank of the United States 1818-1824" which appeared in 1925 in vol. 58, pt. 2 of the Architectural Record, and the suggestion made that Latrobe made the design, but upon his leaving for New Orleans, the work was then handed over to Strickland to complete.

Material has come to light which shows how this question of authorship arose and which testifies to Strickland's complete responsibility for the design and construction of the Second Bank of the United States.

The Second Bank of the United States was chartered April 10, 1816. On March 13, 1818 it was "Resolved that a Commission be Appointed and Authorized to Purchase a Site for a Banking House." A plot between Fourth and Fifth, extending from Chestnut to Library Street was purchased. On May 12 the Bank advertised for "Architects of Science and experience" to submit "appropriate designs and elevations for a Banking House" by August first. The time was later extended to August thirty-first. The wording of the competition was quite precise: "The ground plan will include an area of about ten or eleven thousand square feet in a rectangular figure of equal or unequal sides, as may be best adapted to the interior arrangement. The building will be faced with marble and have a portico on each front, resting upon a basement or platform of such altitude as will combine convenience of ascent with due proportion and effect.

"In this edifice, the Directors are desirous of exhibiting a chaste imitation of Grecian Architecture in its simplest and least expensive form."

The result of the competition was announced in the Philadelphia Gazette on Saturday, September 12, 1818, and copied in other papers on Monday the 14th. The notice ran as follows: "The Directors of the United States Bank have selected the plan drawn by Mr. Strickland of this city, to whom they have awarded the first premium"... and that "Mr. Latrobe's plan has been approved as the next best, to whom they have awarded the second premium." It would seem that such an explicit announcement of the result of the competition would have been sufficient to insure Strickland's authorship, especially as he began work immediately.

The personal element, however, always plays a large role in history. Latrobe was very eager to win the commission, as he was no longer

Federal architect for the Capitol in Washington. Also, the original Latrobe plans are extant; while the Strickland plans are not. Latrobe's preliminary sketches in the H.S.P. are dated July 20-24, 1818. The large drawings were in the office of the Supervising Architect of the Treasury in Washington, dated August 1-24, 1818. Latrobe's design followed the rules of the competition in using a Greek order and porticos. He employed a dome over the main banking room and the whole area was 15,330 sq. ft. instead of the 10,000 or 11,000 sq. ft. as advertised. In the H.S.P. is a Latrobe drawing inscribed as follows: "Design for the Bank of the United States, the Elevation and Section on a diminished scale as above, transmitted Sept. 19, 1818 to Wm. Jones, President." Mr. Kimball reads the date as the 19th. The date was evidently changed, which makes it difficult to decipher. It appears to have been originally dated the fifth and then changed to the 19th. This reduced plan brought the area of the building to 11,289.6 sq. ft., which was nearer to the requested area than Strickland's plan requiring 14,007 sq. ft.

That Latrobe made these reduced drawings shows how very eager he was to win the competition. How dissatisfied he was with the result is seen in a letter now in the William Jones Collection of the H.S.P. This letter, which is to be published in the Pennsylvania Magazine of History and Biography, was addressed to Captain John Meany who was interested in the success of Latrobe's plan and was dated Philadelphia, Sept. 23, 1818. Latrobe has grace enough to admit, "I adventured in this lottery with my eyes open. I cannot therefore reasonably complain of my fate," but he proceeds immediately to do so, because since his arrival in Philadelphia he had learned that Strickland's original elevation which he (Latrobe) had seen and thought ill designed had been changed after the first of September and that... before the 14th, when the choice was made, Strickland had permission to withdraw his design and he produced one the external elevation of which is said to be very similar to that presented by me." This report naturally irked Latrobe, although he himself had hoped to do likewise, as is evident from the notation on the reduced drawings.

Latrobe left Philadelphia on the day that he wrote to Captain Meany without seeing President Jones. The award was not changed and Strickland remained architect of the Bank.

That the elevation of Strickland's final design was said to be "very similar" to that submitted by Latrobe need not be taken very seriously, as it is not correct, and as Strickland's accepted plan was based directly on the Parthenon in Athens and the models of antiquity are not copyright but free to all architects.

Latrobe went to New Orleans in December, 1818, to complete the waterworks in that city; but his lack of success in the Philadelphia competition still rankled. In 1820, Rudolph Ackerman wished to publish a portfolio of Latrobe designs, but this project was not carried out because of Latrobe's death on September 3, 1820. Instead, a memoir of Latrobe, based largely on a letter from Latrobe written just before his death, appeared in the January, 1821, issue of Ackerman's Repository. The sentence which is of interest to us is as follows; "Mr. Latrobe adds that the bank of the United States, now building by one of his pupils, Mr. Strickland, is his design, but that the principal room is a deviation from it."

This memoir of Latrobe was reprinted in The Literary Gazette; or Journal of Criticism, Science and the Arts, vol. 1, no. 16, Philadelphia, Saturday, April 21, 1821. In the Literary Gazette for May 12, p. 304, the following paragraphs appeared:

"THE BANK OF THE UNITED STATES

"In the memoir of the late B. H. Latrobe, copied into the sixteenth Number of this Journal from Ackerman's Repository, it is stated that he had spoken of the plan adopted for the new Bank of the United States as originally his design, with the exception of the great room.

"Mr. Strickland, to whom the first premium was awarded, desires us to say that the English editor must have mistaken Mr. Latrobe's meaning. The latter could never have made such an assertion. The design offered by Mr. Latrobe was considered second in merit, but the one adopted was exclusively Mr. Strickland's." (My thanks to Mr. Talbot Hamlin for referring me to this periodical.)

Strickland could have hoped that this was sufficiently clear to have insured his authorship forever; but rumor is hard to scotch.

In a booklet, Description of the State Capitol of Tennessee, published by George Dardis, Porter of the Building, Nashville, 1859, there is printed an account of the life of Strickland under the heading, "The Architect--William Strickland (Philadelphia daily) Pennsylvania, May 6, 1854, written by Mrs. J.H.S." The authoress of this obituary was evidently Strickland's daughter-in-law, a Tennessean from Murfreesboro, the wife of his younger son, Jesse Hartley. She had not long been a member of the Strickland family, but had evidently heard some tales of Strickland's early years with Latrobe, which she reported as follows: "...while studying in Latrobe's office, he secretly made plans for the U. S. Bank, then about to be built, while his instructor, Latrobe, was preparing plans also. They were sent in for competition. Those of Mr. S. were accepted; this so angered Mr. L. that Mr. S. left his office and set up for himself."

Since the break between Latrobe and Strickland occurred in 1810, as can be learnt from Latrobe's letter to Strickland's father, dated Philadelphia, November 5, 1810 (letter in the possession of Mr. Ferdinand C. Latrobe), it is evident that Mrs. J. H. S. was not a trustworthy biographer.

In 1900, it again appeared in print that Latrobe was responsible for the design of the Bank of the United States. In the monumental History of the United States Capitol by Glenn Brown, vol. 1, p. 90, in the biographical account of Latrobe, which was evidently based on the memoirs which appeared in Ackerman's Repository, it is stated, "At the time of his (Latrobe's) death, 1820, the Bank of the United States was being erected in Philadelphia from his designs, under the direction of William Strickland, a pupil and draftsman of his on the Capitol."

In many secondary works, this Second Bank of the United States or Old Customs House, as it was later called, is attributed to Latrobe. While this attribution would be most soothing to Latrobe's vanity,

facts compel us to acknowledge that Strickland was designer, as well as architect. Mr. Kimball, in his article, emphasized similarities in design. The exigencies of the plan and the wording of the competition enforced many similarities. A careful comparison of the drawings in the H.S.P. and the Strickland plan, published in the Port Folio, vol. XII, September, 1821, reveals basic differences.

To conclude the case Latrobe vs. Strickland, the testimony awards the verdict to the defendant, William Strickland, Architect of the Second Bank of the United States.

Dr. Addison, before her recent marriage, was Professor of Art at Randolph-Macon College. Her publications include: Romanticism and the Gothic Revival, 1938; "Early American Gothic," in Romanticism in America, 1940; and Pennsylvania Portraits, 1940. Her definitive biography of William Strickland is eagerly awaited.

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PRESERVATION JOURNAL QUOTED

It is a pleasure to note that the special issue of the JOURNAL dealing with the Preservation of Historic Architecture has already contributed in a very material way to the cause of Preservationism. Liberal use of the material there presented has been made in Dr. Robert C. Smith's pamphlet, "La conservación de lugares y edificios históricos en los Estados Unidos," recently published in Buenos Aires as Bulletin No. 4 of La Comisión nacional de museos y monumentos históricos.

We are also flattered that the National Park Service considered Dr. Hans Huth's article on "The Evolution of Preservationism in Europe" of such importance that they have issued a special offset reprinting of it.

The September issue of the Industrial Arts Index listed our July-October, 1941, JOURNAL and its material on the Preservation of Historic Monuments.

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CORRECTION

Professor Emil Lorch, whose report on preservation of historic Michigan buildings we copied for our April, 1942, issue, writes that our source contained one error. We are glad to make this correction. Lines 1 and 2 on page 35 of the April JOURNAL should read "The Detroit Historical Society has for some years interested itself in Fort Wayne where it is now established, nothing will be done to the fine old Barracks of stone or to the walls of the Fort without (instead of "with") approval of that Society."

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IN MEMORIAM MONUMENTORUM

New England, 1936-42

In a startling warning dated December, 1942, Frank Chouteau Brown, New England District officer of the Historic American Buildings Survey and ASAH member, points out the astounding mortality in historic monuments during the past six years. Of the first 200 buildings recorded in Massachusetts by HABS in 1936, today forty-nine--almost one-quarter--have disappeared! Twenty-seven have been demolished, ten ruined by bad alterations, six have fallen from neglect, four burned, and two were removed outside the State!

Even those who would interest themselves in the preservation of historic buildings and who know something of the dangers that beset old structures would never have guessed this appalling situation. To the dangers of fire, accident, and decay, Mr. Brown adds the new hazard of war. Whether bombing or vandalism in the name of patriotism, war may be counted to wreak its toll unless preservationists act promptly and energetically.

Mr. Brown urges all owners of architecturally important historic buildings to ensure their preservation at least by having them recorded by HABS. He notes that each structure already measured and drawn up has required from eight to twenty-five standard HABS sheets, and that each sheet costs approximately \$20. to \$25. to produce. ASAH could add that it would be a genuine public service for its members to interest themselves in, and back to the full, the work of HABS in their own locality.

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Rouen, 1940

(from United Press)

For whatever consolation it provides, French investigators have at last fixed the blame for the destruction in June, 1940, of over 400 Rouenese medieval houses in an area lying between the cathedral and the Seine. After more than a year's study, the board of experts traced the fire to a German tank which had tried to force its way through one of the narrow lanes that subdivide this venerable district. Nearing the river, it was put out of action by French tank fire. The driver killed, fuel blazing, it rammed and ignited the rubble-and-timber walls of a thirteenth century house, which in turn spread the flames to its neighbors. Now only a few blackened walls break the void between church and river bank. Plans for reconstruction contemplate low buildings that will preserve a vista of the cathedral, formerly hidden from the river.

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CAMBRIDGE-BOSTON LOCAL GROUP ORGANIZED

During July, 1942, many members of ASAH returned to Harvard University Summer School; scene of the Society's birth two years before. With those members already resident in Cambridge, they formed a considerable group.

With a minimum of organization and a maximum of informality, a series of five dinner meetings was arranged for Thursday evenings at the Harvard Faculty Club. Each was followed with a lecture or discussion by a distinguished architectural historian. The results were most pleasant and profitable, and hearty thanks are due the self-appointed committee of three that had charge of all arrangements. Including invited guests, between thirty and forty people were present for each of these evenings.

The first, on July 2, was the most informal of all. Kenneth Conant, the *Deus ex machina* of this local group, as well as a director of the Society, spoke on "The Role of the Artist in Wartime." Everyone present in turn introduced himself and reported briefly on his past and present architectural interests. The following week, John Coolidge gave a brilliant paper, with slides, on "The Architects of the Villa Papa Giulio." An interesting discussion followed. On July 16, the group heard Dr. Emil Kaufmann speak on "Claude-Nicolas Ledoux, inaugurator of a new architectural system." It is planned to publish Dr. Kaufmann's text and illustrations in a forthcoming number of the JOURNAL. For the fourth meeting, Dr. Walter Gropius came across the street from the Harvard Architectural School to talk about the early history of the Bauhaus. This meeting was particularly memorable because it showed how closely contemporary architecture and architectural history can be linked. For the last meeting, on July 30, Philip Johnson welcomed the group to his interesting new modern house. Besides enjoying Mr. Johnson's hospitality, the group heard a talk by Henry Hope on "Some aspects of Art Nouveau," and William Snow showed colored slides of southwestern American architecture.

In order to continue our activities through the winter, the members decided to form a Cambridge-Boston Local Group of the American Society of Architectural Historians. Although many of the members who made these evenings such a success have now returned to their homes, it was felt by those who live in greater Boston that they could profitably unite for architectural discussions, and perhaps have several dinners and meetings during the winter, comparable to the summer sessions. Kenneth Conant was elected President of the Cambridge Chapter, with Philip Johnson the Vice President, and Natalie Hoyt the Secretary-Treasurer.

Possibly the formation of this local group of architectural historians, within the parent Society, may offer suggestions to members in other cities who might similarly unite for their mutual benefit and pleasure.

Richard Hubbard Howland, Cambridge, Massachusetts

ARCHIVES OF DETROIT ARCHITECTURE

At the suggestion of Professor Emil Lorch, former head of the University of Michigan's School of Architecture, and George D. Mason, dean of Detroit architects, the Arts Commission of the Detroit Institute of Arts has inaugurated a Detroit Architectural Collection as a part of its permanent collection.

Because of his interest in Detroit architecture, Mr. Hawkins Ferry, young Detroit architect and ASAA member, was asked to assemble this material. Mr. Mason, who during the past sixty years had designed many Detroit buildings, has entrusted a generous cache of original drawings of his early work. Several other important architects have contributed drawings, too. To supplement these records, Mr. Ferry has collected 140 photographs of representative Detroit buildings, dating from 1830 to the present.

The material thus gathered will be exhibited at the Institute during February, 1943. It will illustrate changing stylistic tendencies and the evolution of building techniques from Greek Revival timber dwellings to the latest Albert Kahn factory. Of unusual interest are a group of excellent Richardsonian residences and some early steel skeleton commercial structures. Simultaneously with the exhibit, one of the Institute's publications will carry a descriptive article on Detroit architecture written by Mr. Ferry.

CLIVEDEN SET FOR GOOD

(from New York Times, Dec. 9, 1942)

Viscount Astor has handed over his famous Buckinghamshire residence to a national trust "for the enjoyment of the public and the promotion of understanding and friendship among English-speaking peoples." The present mansion, overlooking the Thames, was built for the Duke of Buckingham by Sir Charles Barry in 1849. Lord Astor acquired it in 1893. The estate is now being used as a Canadian military hospital.

EXHIBITION OF "ARCHITECTURE IN PAINTING"

The Addison Gallery of American Art, Phillips Academy, Andover, Mass., held an exhibition of "Architecture in Painting," from November 16 to December 16, 1942, with the avowed aim of "providing Phillips students with an opportunity of discovering a new interest in architecture by observing it through the interpretive power of good painting." The following paintings were included:

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|---------------------------------------|---------------------------------|
| 1. Town on the Elbe - Bellotto | 5. Tavern at Hammondsville - |
| 2. Lock at Dolo - Bellotto | Burchfield |
| 3. Church of St. Cecilia - Berckheyde | 6. Pantheon, Rome - Canaletto |
| 4. Church Interior - Bosboom | 7. Venice - School of Canaletto |

- | | |
|--|--------------------------------------|
| 8. View of Bergamo - Coruti | 21. Martyrdom of St. Lawrence - |
| 9. View of State House, Boston - Davis | Neri di Bicci |
| 10. Death of Lucretia - Giov. di Paolo | 22. St. Peter's, Rome - Pannini |
| 11. View of Venice - Guardi | 23. Portrait of Wm. Buckland - Peale |
| 12. Across the Avenue in Sunlight - | 24. Classical Ruins with Figures - |
| Hassam | Robert |
| 13. Mt. Vernon St., Boston - Hassam | 25. Classical Ruins with Figures - |
| 14. New England Country School | Robert |
| Homer | 26. The Old Palace - Robert |
| 15. House by the Railroad - Hopper | 27. Interior of Santa Sophia - |
| 16. In the Palazzo Bargello - Isabey | Sargent |
| 17. Italian Palace with Classical | 28. View of Westminster - Scott |
| Figures - Jolli | 29. The Town, No. xlv - Servranckx |
| 18. Skyscrapers - Marsh | 30. Shaker Detail - Sheeler |
| 19. Dormition of St. Catherine - | 31. View near Lee, N.H. - Titcomb |
| Master of San Miniato | 32. Old Stock Exchange, Philadel- |
| 20. Cathedral, Rouen - Monet | phia - Woodside |

SULLIVAN'S AUDITORIUM INDUCTED

Chicago's Auditorium--opera house, hotel, and office building--Louis Sullivan's masterpiece, has suffered induction into military service as "the biggest service men's center in the world," according to an Associated Press dispatch of September 26, 1942. The first floor of the hotel now boasts a 150-foot canteen counter for hot dogs, while bowling alleys have been built over the main floor of the once magnificent theatre.

HEARST'S WHITE ELEPHANT FINALLY KNOCKED DOWN

William Randolph "buy-it" Hearst has added an architectural connotation to the old adage about getting a bear by the tail. In 1923, he bought at a reputed cost of \$500,000. the Cistercian Monastery of Sacramenia, Spain, built in 1170 by Alfonso VII, King of Castile. It was a two-story stone structure, 120 by 130 feet, containing a chapter house, refectory, cloister, and several cells.

The building was dismantled, packed in straw in 10,500 cases, hauled down to the sea coast on a specially built railroad, and transported by chartered steamship to New York. There customs officials pointed out that sanitary regulations prohibited the importation of foreign straw, and required complete repacking at a cost of about \$40,000. Since then, it had occupied a prominent place in that fabulous magpie nest, the legendary Bronx warehouse where Hearst deposited his gargantuan treasure trove.

In 1941, it went on sale at Gimbels, with the rest of the old-world booty, marked down to \$50,000. Several prospective buyers shied off when they learned that moving and reconstructing the 2,000 tons of medieval masonry would cost about \$1,000,000. Sosthenes Behn, president of the International Telephone and Telegraph, considered returning it to

Spain, where much resentment was felt at its exportation. Governor Fuller almost gave it to the Boston Museum of Fine Arts. Amos Carter dickered. Others thought it would make a suitable addition to the Notre Dame campus. New York's Sixth Avenue Association thought to reerect it near that refurbished avenue's entrance into Central Park.

At last, on November 15, 1942, at the bargain price of \$19,000. Gimbel's announced it sold to an anonymous purchaser who planned after the duration to reassemble it somewhere in the Western Hemisphere. Mr. Hearst's grizzly had finally got loose.

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BRITISH COMMENT ON JOURNAL

We sent one of our last issues to the Royal Institute of British Architects. They must have liked it, for Mr. Edward Carter, RIBA librarian, and editor of the RIBA Journal, used fifteen pence to send the following comments air-mail:

"I have been most interested to receive a copy of the April issue of your JOURNAL dealing with History in Architectural Education. This matter is one greatly under discussion in England at present and the many thoughtful articles in your JOURNAL will be of use to our educationalists in Britain.

"I am appalled to think that such an interesting publication has escaped our notice for so long and will be glad to hear from you what arrangement can be made to receive it regularly...."

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FILL OUT YOUR JOURNAL FILES

A limited number of earlier issues of the JOURNAL, Vol. 1, no.3-4 (Special Issue on the Preservation of Historic Monuments), Vol. 2, no. 1, and Vol. 2, no. 2 are available for sale. \$1.00 to Annual Members of ASAH; \$1.25 to others. Address the Editor.

Several requests for Vol. 1, No. 1 have come in. This issue was exhausted long ago; but if there is a sufficient demand for copies at \$1.00, an additional number can be run off. Vol. 1, No. 2 is exhausted and cannot be reprinted.

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CURRENT BIBLIOGRAPHY IN ARCHITECTURAL HISTORY: May - July, 1942

Compiler: Ruth V. Cook, Harvard University
Assistants: Islamic & Far East, Myron B. Smith, Lib. Congress
American Local History, Marian Wiltse, N.Y. State Lib.
Make-up: Jane D. Spore, Rensselaer Polytechnic Institute

Scheme of Classification

Bibliography
Periodicals
General: general histories, essays, exhibitions, views
Biography
Geographical: continents, countries, regions, towns, buildings
Chronological: Period, century, year
Building Types: agricultural, commercial, residential, etc.
Structural: Materials, structural systems, details, equipment
Aesthetic: organization patterns, details, ornament, decor. arts
Professional: arch. education, professional administration, econ.
Preservationism: damaged monuments, preservation, reconstruction
Reviews of architectural books

Note: Beginning with Volume Two, items listed in Current Bibliography will be numbered continuously throughout the whole volume. It is thought that this will facilitate subsequent reconsultation.

The bibliographical staff welcomes suggestions that will increase the usefulness of this feature.

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N E X T S T E P S VI

JOURNAL

An article of unusual interest is scheduled for our next JOURNAL. In it, Mr. Walker Field reports an excellent piece of research into the origin of the balloon frame. It will be compulsory reading for all specialists in nineteenth century American architecture. If there is space, Miss Beatrice Ravenel's description of some new discoveries in the Manigault House in Charleston will be included.

The submission of more and more interesting and varied manuscripts for publication in the JOURNAL is an increasing vindication of ASAH's contention that architectural historians needed and wanted a special forum. Nevertheless, readers and members should remember that the JOURNAL will be pleased to consider stimulating and informative articles of 1,000 to 4,000 words. Typewritten manuscripts should be submitted to the Editor who, although not guaranteeing their safety, will take every reasonable precaution for their protection.

